



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

- Evolution, 4, 32. How the earth was formed; how it became clothed with vegetation, and populated with animal life.
- Gasoline, 2, 14. An industrial film showing how gasoline is made.
- Cuba, the Island of Sugar, 2, 10. Sugar from the cane to the table.
- King of the Rails, 2, 10. The story of the evolution of land transportation.
- Queen of the Waves, 2, 10. The story of the evolution of water transportation.
- The Story of Cotton, 2, 14.
- The Romance of Rubber, 2, 14.
- The Benefactor, 3, 10. The story of the life of Edison, and his great inventions.
- Bituminous Coal, 2, 10.
- Anthracite Coal, 2, 10.
- The Romance of Glass, 1, 20.
- The Manufacture of Wire, 2, 2.
- The Evolution of Harvesting, 2, 11.
- Milk, 00, 6.
- The Making of a Book, 2, 6.
- From Trees to Tribunes, 4, 6. The making of paper.
- The Romance of Coffee, 1, 14.
- The Monarch Butterfly, 1, 29. The metamorphosis of the milk-weed butterfly.
- Beyond the Microscope, 1, 10. A study with the aid of the microscope.
- Birds of the Dakotas, 2, 7. The bird life of the West.
- Birds of Louisiana, 2, 7. Intimate close-ups of the wild life of Louisiana.
- Birds of the Forest Preserves, 3, 7. Chicago's own bird population.
- A Summer in the West and Alaska, 2, 00. The experiences of a faculty member who recorded his adventures in film. (Not obtainable.)
- Alaskan Adventures, 4, 28. A photographer and his dog visit Alaska. Contains five pictures of salmon and many Alaskan mammals.
- Pond and Stream Life, 1, 29. The smaller aquatic animals perform for the picture-man.

ARTIST RECITALS

HELEN GOODRICH

The program of each concert is supplied in advance to the children. In some of the more musical groups, class discussions give to the children a few fundamental ideas of form, of themes and how they are developed, of different ways of thinking and listening. In other groups, preparation may consist chiefly in playing over and over melodies which they will hear, in telling stories of composers, and in presenting the "program" or explanatory notes of music, whenever such notes are supplied by the composer.

Discussions after the recital are principally for the purpose of discovering as much as possible about the effect of the music upon the children. The only dissatisfied group I ever encountered (there are, of course, wearied individuals in many groups), was a sixth grade which too conscientiously discharged the onerous duty of sitting in the front row, where their least movement would disturb the artists. Thereafter older musical children were seated in the front.

Among the older children, there are those in whom a habit of imitating grown people's discussions on the subject begins to obscure and confuse their genuine reactions to music. Distinctions have to be drawn for them between opinions about a few details of technique which they are competent to discuss and those judgments which require experience and independent musical understanding.

At these recitals, the primary grades are seated near the doors, and are obliged to keep perfectly quiet during the music, but are permitted to escape at will during the applause. Usually about half of them remain until the end of the program.

Artists are chosen largely for their sympathy with the children's needs and experiences. The question of personality is of the utmost importance. A yearly appropriation of money for these recitals testifies to our belief that hearing beautiful music is an important element in education. For many years past, subscriptions by the parents have materially increased the fund.

RECITAL

DAVID AND CLARA MANNES
VIOLIN AND PIANO

| | |
|------------------------------------|------------------|
| SONATA IN F MAJOR OP. 8..... | <i>Grieg</i> |
| Allegro con brio | |
| Allegretto quasi andantino | |
| Allegro molto vivace | |
| AIR ON THE G STRING..... | <i>Bach</i> |
| MENUET | <i>Beethoven</i> |
| INTERMEZZO | <i>Brahms</i> |
| EN BATEAU | <i>Debussy</i> |
| PRIZE SONG FROM MEISTERSINGER..... | <i>Wagner</i> |
| SONATA IN G MAJOR, No. 11..... | <i>Mozart</i> |
| Adagio—allegro | |
| Tema con variazione | |

This is an ideal program. Variety is one of its obvious characteristics. The two sonatas, at the best, gave great joy to the musical; to the unmusical they gave, at least, the suggestion of an ideal kind of pleasure which others have and afforded some training in listening. The rest of the numbers are either short, simply melodious and rhythmical, or of the obvious "program" type. The encores were not mere appeals to popular taste, but were beautiful, though "light" music. We have not found it necessary to resort to "catchy" music, as will be observed from the following programs:

MORNING EXERCISE IN ANTICIPATION OF CHRISTMAS

MRS. GUDRUN THORNE-THOMSEN, Reader
MISS JULIA MARY CANFIELD, Pianist

Piano—CHRISTMAS MORN, A Musical Narrative.....*Burgmein*

COMPOSER'S NOTES—

The shepherds assemble, playing their different instruments in token of joy.

Maidens and youths gather flowers.

The youths gather in front of the cabin while the shepherds advance, playing their pipes.

The girls kneel and lay flowers near the cradle of Jesus.

First caravan—at a great distance—drawing nearer—first caravan arrives.

Second caravan—

Third caravan—

The crowd gathers from all directions.

The three caravans unite; the Magi offer their gifts.

The crowd departs; the caravans prepare to depart.

Departure of the Magi Kings.

Story—WHAT THE BELLS SAID

RECITAL

MR. ARTHUR BURTON

| | |
|--|--------------------|
| WHERE'ER YOU WALK | <i>Händel</i> |
| FAITHFUL JOHNIE | <i>Beethoven</i> |
| LORD GOD OF ABRAHAM (ELIJAH) | <i>Mendelssohn</i> |
| NÄHE DES GELIEBTEN | <i>Schubert</i> |
| FAITH IN SPRING | <i>Schubert</i> |
| WHO IS SYLVIA? | <i>Schubert</i> |
| DIE BEIDEN GRENADIERE | <i>Schumann</i> |
| THE HILLS O' SKYE | <i>Harris</i> |
| AN IRISH LOVE SONG | <i>Lang</i> |
| A FABLE | <i>Old English</i> |
| I WILL GIVE YOU THE KEYS OF HEAVEN | <i>Old English</i> |

A CAPELLA CHOIR

OF NORTHWESTERN UNIVERSITY

MR. P. C. LUTKIN, Conductor

Motettes

| | |
|--------------------------|-----------------------|
| ALLA TRINITA BEATA | <i>Mediaeval Hymn</i> |
| GLORIA PATRI | <i>Palestrina</i> |
| ADORAMUS TE | <i>Palestrina</i> |

Motettes

| | |
|------------------------------|------------------|
| CREATION'S HYMN | <i>Beethoven</i> |
| GOD SO LOVED THE WORLD | <i>Stainer</i> |

Christmas Carols

| | |
|--|---------------------|
| HAIL, ALL HAIL THE GLORIOUS MORN | <i>Old Bohemian</i> |
| THE ANGELS AND THE SHEPHERDS | <i>Old Bohemian</i> |
| CHRISTMAS SONG | <i>Cornelius</i> |

Solo, Miss Mary Mulfinger

| | |
|-------------------------------|----------------|
| A JOYFUL CHRISTMAS SONG | <i>Gevaert</i> |
|-------------------------------|----------------|

Madrigals

| | |
|-----------------------------------|---------------|
| SINCE FIRST I SAW YOUR FACE | <i>Morley</i> |
|-----------------------------------|---------------|

THE MORNING EXERCISE

| | |
|-------------------------------|--------------------|
| ALL AMONG THE BARLEY..... | <i>Sterling</i> |
| PART SONG—NIGHT WHISPERS..... | <i>Mollendorff</i> |
| Folk Songs | |
| SWEDISH FOLK SONG | |
| SILENT, O MOYLE | <i>Irish</i> |
| COME, DOROTHY, COME | <i>Swabian</i> |
| Choral Blessing | <i>Lutkin</i> |

THE LITTLE SYMPHONY ORCHESTRA OF CHICAGO

GEORGE DASCH, Conductor

| | |
|---|-------------------------|
| Suite—CHILDREN'S GAMES | <i>Bizet</i> |
| I. March. TRUMPET AND DRUM | |
| II. Berceuse. THE DOLL | |
| III. Impromptu. THE TOP | |
| IV. Duet. LITTLE HUSBAND, LITTLE WIFE (Violin and 'Cello) | |
| V. Galop. THE BALL | |
| From Symphony No. 5, C Minor, Opus 67..... | <i>Beethoven</i> |
| Second movement: Andante con moto | |
| Slavonic Folk Song with Variations..... | <i>Delibes</i> |
| from the Ballet, COPPELIA | |
| IN THE VILLAGE from CAUCASIAN SKETCHES | <i>Ippolitov-Ivanov</i> |
| Duet for Viola and English Horn, Played by | |
| Robert Quick and George Tansor | |
| Overture to THE MERRY WIVES OF WINDSOR..... | <i>Nicolai</i> |

CHILDREN'S RECITALS

These occasions provide the kind of audience that is so stimulating to effort. They satisfy childish curiosity about the attainments of others, and a craving for a gauge by which to measure their own and others' progress. Giving pleasure is the motive emphasized in preparing the programs.

The instrumental recitals given by the high-school students are often managed by the students themselves. The plan suggested to them includes the co-operation of the private teachers, and the provision of thoroughly good selections. These recitals are recognized by the children as fine opportunities of testing one's courage and ability to concentrate. Following are typical programs.

RECITAL OF THE ENSEMBLE CLASS

| | |
|---|------------------|
| Reverie | <i>Engelmann</i> |
| Gavotte, from the opera IPHIGENIA IN AULIS..... | <i>Gluck</i> |
| Erotik | <i>Grieg</i> |
| Dolly Dances | <i>Poldini</i> |

RECITAL OF THE SCHOOL ORCHESTRA

WILFRED WOOLLETT, Director

| | |
|--|---------------|
| Dance of the Happy Spirits from ORPHEUS..... | <i>Gluck</i> |
| Menuet, from F. Major Concerto..... | <i>Händel</i> |

| | |
|----------------------------------|-----------------|
| Andante, SURPRISE SYMPHONY | <i>Haydn</i> |
| Waltz, FAIRY DOLLS | <i>Beyer</i> |
| Marche Militaire | <i>Schubert</i> |

PIANO RECITAL

MIRIAM ULRICH

(Pupil in the school)

| | |
|--|-------------------------|
| Bouree, from the 2ND SONATA FOR VIOLIN | <i>Bach-Saint-Saens</i> |
| Sonata, OP. 14, No. 2, ALLEGRO | <i>Beethoven</i> |
| Prelude, (for the left hand alone) | <i>Scriabin</i> |
| Arabesque | <i>Debussy</i> |
| Polish Song, MAIDEN'S WISH | <i>Chopin-Liszt</i> |
| Fantasia, Impromptu | <i>Chopin</i> |

RECITAL

(PUPILS OF THE ELEVENTH GRADE)

| | |
|--|--------------------|
| Violin, CONCERTO, first movement | <i>Mendelssohn</i> |
| Songs, The Snowdrop, and 'Tis He, from "SONGS FOR CHILDREN" .. | <i>Schumann</i> |
| Piano, OP. 14, SONATE I., first movement | <i>Beethoven</i> |
| Song, SPRING FLOWERS, with obbligato | <i>Reinecke</i> |

PROGRAM OF ORIGINAL SONGS¹

| | |
|--|---------------------------------------|
| Drawing near the Light (reading of text) | |
| Words | <i>William Morris</i> |
| Melody | <i>Ninth-Grade Boy</i> |
| Hellas | |
| Words | <i>Fourth-Grade Child</i> |
| Melody | <i>Group of Fourth-Grade Children</i> |
| Chorus for Fourth-Grade Puppet Play | |
| Words | <i>Jennie Hall</i> |
| Melody | <i>Six Fourth-Grade Girls</i> |
| Slumber Song of the Shepherds | |
| Melody | <i>Four Sixth-Grade Girls</i> |
| Soldier, Rest | |
| Words | <i>Sir Walter Scott</i> |
| Melody | <i>Three Eighth-Grade Girls</i> |
| In Mid-Atlantic | |
| Words | <i>Eugenia B. Mabury</i> |
| Melody | <i>Five Eighth-Grade Boys</i> |
| Buccaneer's Song | |
| Melody | <i>Two Eighth-Grade Boys</i> |

Many experiments have been tried in the attempt to secure listening culture. As the school became larger, and the voluntary fund for Artist Recitals grew, we made various adjustments in the programs, seating, and the advanced preparation.

¹ In Volume I, page 86, of the *Year Book* appears an article on melody writing.

To go back as far as 1904, a then-popular tenor gave us two lecture recitals, which were much liked. A well-known American soprano sang American songs for us and talked enthusiastically about American composers and their music. This recital was received with some show of interest, but we objected to confusing music and patriotism. We concluded that the distraction of the attention of the musical children by inexperienced lecturers was a loss, and the gain for the unmusical small. So, all collateral interests were eliminated and the music stood on its own merits. We followed no historical plan or form-development idea in our programs, but gave the children better music. By the time we reached the fourteenth recital (given by a concert and oratorio soprano of national reputation) we were sure that a purely "high brow" recital, no matter how beautifully performed, did not fill our real needs. We listened politely to a well-known tenor, a fine baritone, a violinist, a cellist, to piano recitals, trios, and even string quartettes, and we had two recitals of real negro spirituals. But we reached the thirty-second recital before we secured what the children all enjoyed fully. The Little Symphony Orchestra, consisting of about twenty-five regular symphony men, under Mr. George Dasch, solved our problems for us. The children now listen with great pleasure to a variety of exquisitely lovely and noble music, and also to some fine musical fun; they attain to an apparently absorbed hearing of movements of Beethoven and Schubert symphonies. Further growth would be in the direction of more of these concerts, and the introduction into the programs of more and more compositions which will tend to familiarize the pupils with new lines of musical experience, so that they may grow musically with whatever living, wholesome traits the moderns may bring us.

In spite of the discouraging state of our popular music in America, of which we hear enough from the critics in books and magazines and at conventions, we can easily see, in the last two decades, notably in Chicago, a justification of our belief that if only the music we give children is good enough and is suited to their spiritual needs, we need not fear for the taste of the rising generation. Although the habit of "leaving the radio on" is a power against us, still if we begin early enough, and believe surely enough, and select children's music humanly enough, we can have faith in the ability of the human soul to right itself and choose its own best.